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NYSE Most Actives					
Vol.	High	Low	Last	Chg.	
GOODYEAR	24 1/2	24 1/2	24 1/2	0	
IBM	100 1/2	100 1/2	100 1/2	0	
AMER. AIR	48 1/2	48 1/2	48 1/2	0	
AMER. TEL.	100 1/2	100 1/2	100 1/2	0	
AMER. PET.	48 1/2	48 1/2	48 1/2	0	
AMER. INTL.	48 1/2	48 1/2	48 1/2	0	
AMER. SEC.	48 1/2	48 1/2	48 1/2	0	
AMER. TRAV.	48 1/2	48 1/2	48 1/2	0	
AMER. UNIV.	48 1/2	48 1/2	48 1/2	0	

Market Sales					
NYSE	AMEX	NASDAQ	OTC	Vol.	Value
NYSE	4,400,000	1,200,000	1,200,000	1,200,000	\$1,200,000,000
AMEX	1,200,000	1,200,000	1,200,000	1,200,000	\$1,200,000,000
NASDAQ	1,200,000	1,200,000	1,200,000	1,200,000	\$1,200,000,000
OTC	1,200,000	1,200,000	1,200,000	1,200,000	\$1,200,000,000

NYSE Index					
High	Low	Close	Open	Chg.	
1,200	1,200	1,200	1,200	0	

Friday's NYSE Closing					
Vol.	High	Low	Last	Chg.	
1,200	1,200	1,200	1,200	0	

AMEX Diary					
Vol.	High	Low	Last	Chg.	
1,200	1,200	1,200	1,200	0	

NASDAQ Index					
High	Low	Close	Open	Chg.	
1,200	1,200	1,200	1,200	0	

AMEX Most Actives					
Vol.	High	Low	Last	Chg.	
1,200	1,200	1,200	1,200	0	

Dow Jones Bond Averages					
Vol.	High	Low	Last	Chg.	
1,200	1,200	1,200	1,200	0	

NYSE Diary					
Vol.	High	Low	Last	Chg.	
1,200	1,200	1,200	1,200	0	

Odd-Lot Trading in N.Y.					
Vol.	High	Low	Last	Chg.	
1,200	1,200	1,200	1,200	0	

Dow Jones Averages					
Vol.	High	Low	Last	Chg.	
1,200	1,200	1,200	1,200	0	

Standard & Poor's Index					
Vol.	High	Low	Last	Chg.	
1,200	1,200	1,200	1,200	0	

NASDAQ Diary					
Vol.	High	Low	Last	Chg.	
1,200	1,200	1,200	1,200	0	

AMEX Stock Index					
Vol.	High	Low	Last	Chg.	
1,200	1,200	1,200	1,200	0	

NYSE Mixed in Profit-Taking

NEW YORK — Prices on the New York Stock Exchange ended mixed Friday as some profit-taking set in.

Oil stocks, reacting to sharp increases in the price of oil, advanced for the second consecutive day, while insurance companies provided much of the market's drag.

The Dow Jones industrial average, which rose 26.37 Thursday, closed 0.36 points lower at 1,577.81. But advances led declines by a 9.7 ratio.

Volume was about 148.3 million shares, down from 194.22 million Thursday.

The long-awaited half-point cut in the Japanese discount rate caused only a whisper in Friday's market, having been factored in with Thursday's 27-point gain in blue chips.

"You buy on the rumors and sell on the trumpets," William Levee of Advent Inc. said, explaining that the market advances on speculation and sells on news. He said, "There was some normal mid-profit-taking, a function of four straight days up in the heaviest weekly volume in seven weeks."

Alfred Goldman of A.G. Edwards & Sons said, "The selling is very well contained. The breadth is good, even though there are lots of excesses for the bears with the elections next week and the refunding."

In a choppy way, we may assume we will see the market move ahead in a hesitant fashion, perhaps hitting the old highs in a week or two."

He cautioned, however, that the market may not be able to proceed for very much longer on the theme of lower interest rates. "We are going to need further evidence of parking up in the economy and in corporate earnings."

Theodore Halligan of Piper Jaffray & Hopwood Inc. said the decline in the Japanese discount rate and the smaller than expected September U.S. trade deficit gave some investors a reason to be optimistic.

Stocks of property and casualty insurers dropped sharply after analysts at two Wall Street brokerage firms lowered recommendations, traders said.

General Re Corp. dropped 2 1/2 to 54 1/2. American International Group fell to 12 1/2; Chubb 3 1/2 to 66 and Continental Corp. 14 to 44 1/2.

Amex, which reported third quarter earnings from operations of \$1.72, compared with 98 cents a year ago, fell 1 1/2 to 55 1/2.

Oil stocks posted gains for the second consecutive day, following Wednesday's outpour of Saudi Arabia's oil minister, Sheikh Ahmed Zaki Yamani, and the subsequent rise in oil prices.

Atlantic Richfield gained 1 1/2 to 56 1/2. Exxon 1/2 to 68, Mobil 1/2 to 38 1/2, Texaco 1/2 to 35 1/2, Chevron 1/2 to 44 1/2 and Pennzoil 1/2 to 71 1/2.

USX, another company with strong energy interests, gained 1/2 to 36 in active trading. USX is still considering restructuring plans and a takeover proposal from three New York investors Carl C. Kohn.

Goodyear again led the advances, falling 1/2 to 49 1/2. Traders said some arbitrageurs were taking profits on Goodyear Friday.

Brokerage houses continued to be the subject of much takeover speculation, which was quieted earlier this week when rumors circulated that American Express's Shearson Lehman Brothers was going after E.F. Hutton.

IBM gained 1 1/2 to 129 1/2. Vain Associates 2 1/2 to 25 and Digital Equipment 1/2 to 59 1/2.

AA	100	100 1/2	100 1/2	100 1/2	0	AA	100	100 1/2	100 1/2	100 1/2	0	AA	100	100 1/2	100 1/2	100 1/2	0	AA	100	100 1/2	100 1/2	100 1/2	0
ABC	100	100 1/2	100 1/2	100 1/2	0	ABC	100	100 1/2	100 1/2	100 1/2	0	ABC	100	100 1/2	100 1/2	100 1/2	0	ABC	100	100 1/2	100 1/2	100 1/2	0
DEF	100	100 1/2	100 1/2	100 1/2	0	DEF	100	100 1/2	100 1/2	100 1/2	0	DEF	100	100 1/2	100 1/2	100 1/2	0	DEF	100	100 1/2	100 1/2	100 1/2	0
GHI	100	100 1/2	100 1/2	100 1/2	0	GHI	100	100 1/2	100 1/2	100 1/2	0	GHI	100	100 1/2	100 1/2	100 1/2	0	GHI	100	100 1/2	100 1/2	100 1/2	0
JKL	100	100 1/2	100 1/2	100 1/2	0	JKL	100	100 1/2	100 1/2	100 1/2	0	JKL	100	100 1/2	100 1/2	100 1/2	0	JKL	100	100 1/2	100 1/2	100 1/2	0
MNO	100	100 1/2	100 1/2	100 1/2	0	MNO	100	100 1/2	100 1/2	100 1/2	0	MNO	100	100 1/2	100 1/2	100 1/2	0	MNO	100	100 1/2	100 1/2	100 1/2	0
PQR	100	100 1/2	100 1/2	100 1/2	0	PQR	100	100 1/2	100 1/2	100 1/2	0	PQR	100	100 1/2	100 1/2	100 1/2	0	PQR	100	100 1/2	100 1/2	100 1/2	0
STU	100	100 1/2	100 1/2	100 1/2	0	STU	100	100 1/2	100 1/2	100 1/2	0	STU	100	100 1/2	100 1/2	100 1/2	0	STU	100	100 1/2	100 1/2	100 1/2	0
VWX	100	100 1/2	100 1/2	100 1/2	0	VWX	100	100 1/2	100 1/2	100 1/2	0	VWX	100	100 1/2	100 1/2	100 1/2	0	VWX	100	100 1/2	100 1/2	100 1/2	0
YZA	100	100 1/2	100 1/2	100 1/2	0	YZA	100	100 1/2	100 1/2	100 1/2	0	YZA	100	100 1/2	100 1/2	100 1/2	0	YZA	100	100 1/2	100 1/2	100 1/2	0
BCD	100	100 1/2	100 1/2	100 1/2	0	BCD	100	100 1/2	100 1/2	100 1/2	0	BCD	100	100 1/2	100 1/2	100 1/2	0	BCD	100	100 1/2	100 1/2	100 1/2	0
EFG	100	100 1/2	100 1/2	100 1/2	0	EFG	100	100 1/2	100 1/2	100 1/2	0	EFG	100	100 1/2	100 1/2	100 1/2	0	EFG	100	100 1/2	100 1/2	100 1/2	0
HIJ	100	100 1/2	100 1/2	100 1/2	0	HIJ	100	100 1/2	100 1/2	100 1/2	0	HIJ	100	100 1/2	100 1/2	100 1/2	0	HIJ	100	100 1/2	100 1/2	100 1/2	0
KLM	100	100 1/2	100 1/2	100 1/2	0	KLM	100	100 1/2	100 1/2	100 1/2	0	KLM	100	100 1/2	100 1/2	100 1/2	0	KLM	100	100 1/2	100 1/2	100 1/2	0
NOP	100	100 1/2	100 1/2	100 1/2	0	NOP	100	100 1/2	100 1/2	100 1/2	0	NOP	100	100 1/2	100 1/2	100 1/2	0	NOP	100	100 1/2	100 1/2	100 1/2	0
QRS	100	100 1/2	100 1/2	100 1/2	0	QRS	100	100 1/2	100 1/2	100 1/2	0	QRS	100	100 1/2	100 1/2	100 1/2	0	QRS	100	100 1/2	100 1/2	100 1/2	0
TUV	100	100 1/2	100 1/2	100 1/2	0	TUV	100	100 1/2	100 1/2	100 1/2	0	TUV	100	100 1/2	100 1/2	100 1/2	0	TUV	100	100 1/2	100 1/2	100 1/2	0
WXY	100	100 1/2	100 1/2	100 1/2	0	WXY	100	100 1/2	100 1/2	100 1/2	0	WXY	100	100 1/2	100 1/2	100 1/2	0	WXY	100	100 1/2	100 1/2	100 1/2	0
ZAB	100	100 1/2	100 1/2	100 1/2	0	ZAB	100	100 1/2	100 1/2	100 1/2	0	ZAB	100	100 1/2	100 1/2	100 1/2	0	ZAB	100	100 1/2	100 1/2	100 1/2	0
ACD	100	100 1/2	100 1/2	100 1/2	0	ACD	100	100 1/2	100 1/2	100 1/2	0	ACD	100	100 1/2	100 1/2	100 1/2	0	ACD	100	100 1/2	100 1/2	100 1/2	0
BEF	100	100 1/2	100 1/2	100 1/2	0	BEF	100	100 1/2	100 1/2	100 1/2	0	BEF	100	100 1/2	100 1/2	100 1/2	0	BEF	100	100 1/2	100 1/2	100 1/2	0
CGH	100	100 1/2	100 1/2	100 1/2	0	CGH	100	100 1/2	100 1/2	100 1/2	0	CGH	100	100 1/2	100 1/2	100 1/2	0	CGH	100	100 1/2	100 1/2	100 1/2	0
DHI	100	100 1/2	100 1/2	100 1/2	0	DHI	100	100 1/2	100 1/2	100 1/2	0	DHI	100	100 1/2	100 1/2	100 1/2	0	DHI	100	100 1/2	100 1/2	100 1/2	0
EIJ	100	100 1/2	100 1/2	100 1/2	0	EIJ	100	100 1/2	100 1/2	100 1/2	0	EIJ	100	100 1/2	100 1/2	100 1/2	0	EIJ	100	100 1/2	100 1/2	100 1/2	0
FJK	100	100 1/2	100 1/2	100 1/2	0	FJK	100	100 1/2	100 1/2	100 1/2	0	FJK	100	100 1/2	100 1/2	100 1/2	0	FJK	100	100 1/2	100 1/2	100 1/2	0
GKL	100	100 1/2	100 1/2	100 1/2	0	GKL	100	100 1/2	100 1/2	100 1/2	0	GKL	100	100 1/2	100 1/2	100 1/2	0	GKL	100	100 1/2	100 1/2	100 1/2	0
HLM	100	100 1/2	100 1/2	100 1/2	0	HLM	100	100 1/2	100 1/2	100 1/2	0	HLM	100	100 1/2	100 1/2	100 1/2	0	HLM	100	100 1/2	100 1/2	100 1/2	0
INM	100	100 1/2	100 1/2	100 1/2	0	INM	100	100 1/2	100 1/2	100 1/2	0	INM	100	100 1/2	100 1/2	100 1/2	0	INM	100	100 1/2	100 1/2	100 1/2	0
JOA	100	100 1/2	100 1/2	100 1/2	0	JOA	100	100 1/2	100 1/2	100 1/2	0	JOA	100	100 1/2	100 1/2	100 1/2	0	JOA	100	100 1/2	100 1/2	100 1/2	0
KPB	100	100 1/2	100 1/2	100 1/2	0	KPB	100	100 1/2	100 1/2	100 1/2	0	KPB	100	100 1/2	100 1/2	100 1/2	0	KPB	100	100 1/2	100 1/2	100 1/2	0
LQC	100	100 1/2	100 1/2	100 1/2	0	LQC	100	100 1/2	100 1/2	100 1/2	0	LQC	100	100 1/2	100 1/2	100 1/2	0	LQC	100	100 1/2	100 1/2	100 1/2	0
MRE	100	100 1/2	100 1/2	100 1/2	0	MRE	100	100 1/2	100 1/2	100 1/2	0	MRE	100	100 1/2	100 1/2	100 1/2	0	MRE	100	100 1/2	100 1/2	100 1/2	0
NSD	100	100 1/2	100 1/2	100 1/2	0	NSD	100	100 1/2	100 1/2	100 1/2	0	NSD	100	100 1/2	100 1/2	100 1/2	0	NSD	100	100 1			

WEEKEND

The Genius of Ashton

By Anna Kisselgoff

NEW YORK — With this season's production of Frederick Ashton's "La Fille Mal Gardée," the Joffrey Ballet presumably reaches a peak if not the epitome of its continuing policy of producing ballets by one of the dance geniuses of our time.

It was once difficult to persuade Ashton to have his ballets produced outside the Royal Ballet of Britain. Yet Robert Joffrey is not only an artistic director of great persuasion but also one with amazing foresight. In an age when the Royal has clearly abandoned us, he makes it possible for Americans to see Ashton's beautiful and sophisticated ballets.

No other company in North America has as many Ashton works in its repertoire. Other companies certainly have occasional Ashton ballets, but while American Ballet Theater and the New York City Ballet obtained a few Ashton ballets — and also commissioned Ashton ballets — before the Joffrey even existed, they did not actually build up an "Ashton wing" in their repertoires.

This is exactly what Joffrey began to do when he first acquired Ashton's witty 1931 "Fagade" in 1969. The current all-Ashton season — "Les Patins," "A Wedding Bouquet" and two short ballets known as "Monotones I" and "Monotones II." These were originally staged by the Joffrey in the 1970s. Ashton ballets that have also been seen in the company are "The Dream," "Jazz Calendar," "Illumination" and "Five Brahms Waltzes in the Manner of Liszt," restaged in 1983.

Why Ashton? It is not enough to say again that he is a genius, the only poet of the dance we have and a creative artist of the most exquisite sensibility. He is known for emphasizing the lyrical side of classical ballet, indeed for re-inventing lyricism in dance. But he is also a genuine 20th-century avant-garde. He can be as fragmented and non-linear as anybody, and more.

"A Wedding Bouquet" dates from 1937 and is as fresh as ever. But it is also a model of pioneering work — a transposition to dance of the Surrealist and free association that Ashton, with his cultured literary sensibility, transformed into a theatrical dimension. Of course, Gertrude Stein's fragmentary non-linear text (with its own underlying logic) would seem responsible for the tone of the ballet. But in this tale of a 19th-century French wedding, with its discarded mistresses, epy poets and incompatible bride and groom, Ashton's own non-sequitur comes into a human commentary that is specifically his.

If the unrelated elements in the ballet — repetitions by the co-stage narrator, self-contained set pieces of dancing — seem impossibly juxtaposed, it is the Ashton imagery that really sets the tone. Wherever the tensions on stage might erupt into a psychological cloudburst in other hands, Ashton creates theatrical relief. A bitter and poignant story is suddenly broken up by the introduction of a chibubina in a tuta. Ashton is a supremely human choreographer. He is a superior inventive classical choreographer. There is a feeling today that he did not expand the ballet vocabulary as Balanchine did and as Antony Tudor did in a different general manner. Yet he is a codified language, basically grammar of movement upon which each choreographer imposes his own style. Thus it is how Ashton uses the language of ballet that is so important. He is innovative in his own right. In fact, the realization is slowly dawning upon the dance world that Ashton ballets contain some of the most demanding classical choreography of the 20th century.

The technical difficulties are apparent in the deop-

tively simple solos and various pas de deux of "La Fille Mal Gardée." Created in 1960, just one year after the Bolshoi Ballet visited London for the first time, it incorporates the one-arm lifts the Russians were to make famous. Thus the male lead has to have athletic ability and strength and also the perfect placement and leg baton of the noble style that comes so naturally to Ashton's classicism. As for the ballerina, fast footwork is de rigueur, usually with the torso held in opposition to the feet. There are quick changes of direction and balances on one foot no one else would have imagined — treating the choreographer's story-telling side. The plotless ballets that expose a dancer's classical technique more nakedly — such as "Scenes de Ballet" and "Symphonic Variations" and even "Les Rendez-vous," which American Ballet Theater will bring back next season — show an aspect of Ashton choreography that needs to be retained.

The wide range of Ashton ballets in the Joffrey makes this abundantly clear. As a rule, Joffrey and while toward the choreographer's story-telling side. The plotless ballets that expose a dancer's classical technique more nakedly — such as "Scenes de Ballet" and "Symphonic Variations" and even "Les Rendez-vous," which American Ballet Theater will bring back next season — show an aspect of Ashton choreography that needs to be retained.

I might be easy to say that the Joffrey dancers are not the wholehearted classical stylists that Joffrey is. Yet they have brought a polish and purity of line to "Monotones II" that are not only correct but imbued with the right mystery.

Set to Erik Satie's "Trois Gymnopédies" this 10-minute gem is danced by two women flanked by two men while "Monotones I," which the Joffrey dropped and has now revived after a long period, has two women and one man dancing to Satie's "Trois Gymnopédies." There is no question that "Monotones II" is stronger choreographically, although Joffrey says the other half was dropped simply because it might not always fit into his programming ideas. But, when pressed, he will also admit that these two little ballets involve a great deal of rehearsal.

Here again, one comes to the extreme complexity behind the apparent simplicity of Ashton's classicism. There are ballets that depend totally on line and silhouette. They are, in Joffrey's words, the equivalent of "stitched lines." Clean dancing is at the heart of Ashton choreography, and it is the attempt to get every stylistic detail right that has been Joffrey's primary concern.

Very possibly, the celebrated Ashton skating ballet, "Les Patineurs" receives its best production today at the Joffrey — the dancers have the right technical virtuosity. A look at all the casts will determine whether the Joffrey feels just at home in "La Fille Mal Gardée." Ashton's specifically English treatment of Jean Dauberval's 1789 ballet about a pair of French lovers in the countryside who outwit their elders. The ballet was originally a pastiche, a story told by sophisticated, but Ashton has tempered it with an affectionate pastoral tone. There is a touch of English music hall in the dog dance of the heroine's mother — portrayed with typical heuristics by a guest and the role's originator in the Royal Ballet, Stanley Holden.

Not a character ballet or modernist work like most of the other Ashton ballets in the company, "Fille" is an 18th-century ballet retained in 20th-century terms. Joffrey is right in noting that it is unknown to an entire generation of balletgoers. The production, even if it cramped on the City Center stage, is a delight.

© 1986 The New York Times
Charmen Gehm in Ashton's "Wedding Bouquet."



Australian Cinema: Beyond Brilliance

by Aljean Harmetz

SYDNEY — Equally afraid of being seduced by flashy Americans and of remaining a wallflower on the world movie scene, the Australian film industry is facing the future with a mixture of self-assertion and longing.

The industry has reached a crossroads this year. It is wrestling with how to make movies for export while remaining distinctively Australian. The problem has arisen because of several recent phenomena: The worldwide success of the "Mad Max" movies, the American triumph of "Crocodile Dundee," and the announcement by Dino De Laurentiis that he is building a studio in Queensland at which he plans to produce 8 to 10 films a year.

Along with the weakness of the Australian dollar, which makes it a bargain to produce here, and the bleak future for the tax concessions which Australia during the 1950s and 1960s. Suddenly, Australians were challenging the fact that they had to go to Europe or North America to achieve in the arts.

Last year, 42 films were made in Australia. Most of them were bankrolled by doctors, dentists, lawyers and civil servants interested in tax breaks. Many people think the credits introduced in 1981 have encouraged a lot of second-rate films. However, they also worry that Hollywood will mean looking to Hollywood for cash and, thus, Hollywood control and American actors.

Of the 13 Australian movies distributed in the United States in 1985, only "Mad Max III: Beyond Thunderdome" (Warner Brothers) and "A Test of Love" (Universal) were released by major Hollywood studios. However, Hollywood has snared a number of bright talents from Australia. These include the screenwriter Mel Gibson and Bryan Brown, half a dozen of the best directors, and the cinematographers John Seale, David Michie and Russell Boyd.

During the 1970s, the modern Australian film industry was established with government support and by such talented directors as Bruce Beresford ("Breaker Morahan") and Peter Jackson ("The Lord of the Rings").

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The industry was created more out of a desire to make a quick buck. "At the end of the '60s, during the peak of the anti-Vietnam War fervor, there was a new sense of national identity," said Frank

Mel Gibson as "Max." Morgan, deputy director of the Australian Film and Television School. "We had been a colony of the British Empire through the 1940s and a colony of America during the 1950s and 1960s. Suddenly, Australians were challenging the fact that they had to go to Europe or North America to achieve in the arts."

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"Crocodile Dundee," a comedy about a self-sufficient backwoods man who uses his skills in the New York jungle film, has earned about \$11 million in film rentals, far surpassing Australia's previous box-office winner, "E.T." It has become for that seven million people, at least half of Australia's population, have seen "Crocodile Dundee."

Terry Jackman, former managing director of Hoyts theaters, said: "During the last five or six years before 'Crocodile Dundee' — no contemporary Australian films have worked." The only home-grown movie with a modern subject was Bruce Beresford's "Puberty Blues." Jackman said, Beresford, who received an Oscar nomination for directing "Tender Mercies," returned to Australia early this year to make "The Fringe Dwellers" about the woes of modern-day aborigines.

Dino De Laurentiis, for whom Beresford recently finished "Crimes of the Heart," has signed the director for "End of the Line," a true story about the rescue of a trapped miner by two divers. The movie is scheduled to be made here early next year. De Laurentiis said that "End of the Line" will cost only \$5.5 million. "It would have cost \$14 million in Canada and \$20 million in the United States," he said.

De Laurentiis is offering employment to the country's skilled film technicians and more clout in marketing Australian movies abroad. On the other hand, says the film school's Morgan, "People are scared, they're simply going to use Australia as a back lot." He added wistfully: "Dino said, 'Film-making is like a farm. You produce for export and the family eats what's left over.' For the last 10 or 12 years, we've done the reverse. We've said, 'These are the things we treasure. Perhaps you'd like to buy one.'"

Jackman, the managing director of De Laurentiis Australia Ltd., scoffed at fears that the Italian producer will melt away when the Australian dollar shifts in value. "We're going to spend \$10 million or \$12 million building a studio," he said. "When the dollar goes up, we can't pack up the studio and send it to Mexico."

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Herald Tribune

Japanese Invasion in Europe
Nobel-Winning Doctor Joins to Help
Nuclear War Threat in Asia

Oil Prices Fall After OPEC's Shift on Output

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ENGLAND

LONDON:

- To Nov. 15: "Archaeology: Britain's New Views of the Past," discoveries and achievements of the past 40 years.
- To Nov. 30: "The Northern Landscape: 120 landscape drawings, including 16th and 17th century works from the Netherlands."
- To Dec. 1: "The Staircase: The Staircase of Picasso."
- To Dec. 21: "New Architecture: Norman Foster, Richard Rogers, James Stirling: modern architecture and its place in the city; scale, models and sets by each architect."
- Tate Gallery (tel: 821.13.13).

PARIS:

- To Nov. 15: "Georges Pompidou: The Staircase of Picasso."
- To Dec. 1: "Gilles de Zardo's art: 300 works spanning 20 years; works of the 1980s by German artist Reinhard Mucha."
- To Jan. 4: "Alberto Giacometti: Signature works 1933-1947."

FRANCE

PARIS:

- To Nov. 30: "Sol LeWitt: Prints and Sculpture."
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Sargent, Artist of Affluence

by John Russell

NEW YORK — At no time since his death in 1925 has the reputation of John Singer Sargent stood as high as it does today. To confirm this, we have only to go to the Whitney Museum of American Art, where a retrospective exhibition of paintings and watercolors by Sargent can be seen through Jan. 4, 1987. (It can also be seen from Feb. 7 through April 19, 1987, at the Art Institute of Chicago.) Thanks in part to a hefty subvention from Merrill Lynch, the museum has been able to assemble a remarkably large proportion of the paintings by which Sargent is most likely to be remembered.

The exhibition comes, moreover, with a catalog that doubles as a book, includes essays by seven learned hands, and is altogether a notable addition to the large body of devotional literature that has lately grown up around the subject of Sargent. Published by the Whitney in collaboration with Harry N. Abrams Inc., it costs \$35 in hardback and \$25 in softback. Coincidentally, Stanley Olson's new biography, "John Singer Sargent: 1856-1925," has just come from the press.

The visitor to the Whitney will be left in no doubt that an immense public finds in Sargent not merely an artist whom they enjoy and admire but an index to the available life. As to how they should look at the world, how they should handle themselves and, if possible, how they should spend their time, Sargent is their artist. This is not only to the attractions of his work, but to the resurgence of a society in which ostentation and conformism are prized the way they were in the Edwardian England in which Sargent scored his greatest successes. His work functions not merely as a source of delight but as a manual of etiquette.

In terms of prestige, and of magnetic attraction, he has for that reason a hold upon the public that Thomas Eakins — to name an incomparably superior artist — will never have. But then Eakins is a difficult, anxious, unsettling artist, whose every painting is a contribution to the moral history of humankind. If this caused him to be isolated, misunderstood and ostracized, he put up with it. Sargent, by contrast, was intent — from the outset and with hardly a false step — on being assimilated, almost to the point of invisibility, into the world in which he most wanted to be at least. We learn from him, most of the time, is that it is perfectly all right to want a bigger slice of the pie.

Once he had survived the unanchored, expatriate and vagabond childhood that Olson spells out for us, Sargent was fortune's favorite. All agree that he had in outward terms a completely happy life, and he died in his own bed, without pain, with Voltaire's "Philosophical Dictionary" open beside him. If he were alive later — Voltaire notwithstanding — to look down from the gold bar of Heaven he could only have been pleased by what he saw. A special train took his body out of London to his chosen cemetery. Six days later there was a memorial



"Madame X" painted 1844.

service in Westminster Abbey to which "everybody" came. The sale of his studio at Christie's in 1930 could hardly have been a greater success. Memorial exhibitions at the Royal Academy of Arts and the Metropolitan Museum had the character of state funerals. Given that Sargent was in biographical terms an amiable blank, a man to whom absolutely nothing had ever happened, outside of his life in the studio, his epitaph is matter for marveling.

Even his first biographer, Evan Charteris, who knew him well, could not break through that blankness. In 1981, an American art historian, Trevor J. Fairbrother, now at the Boston Museum of Fine Arts, argued on the basis of an album of drawings of the male nude that Sargent in his youth had had homosexual leanings. It could be said with-out prejudice that in the drawings of handsome young men at the Whitney there is an

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evident depth and sincerity of feeling that contrast with the careful, distanced eye that Sargent brought to his drawings of young women.

One may also speculate as to whether Sargent did not feel happiest during his years in Paris, in the company of people like the poet and friend of Marcel Proust, Robert de Montesquiou, who could be called an early exponent of the drug culture. We should further take into account Sargent's celebrated portrait of "Dr. Pozzi at Home," which can be seen in the Whitney show. With his white shirt and cuffs and his cardinal's red robe, Pozzi is the very personification of camp. We certainly have no trouble believing the friend who said of Pozzi that "he regarded his body and his personality as a work of art." Altogether, Sargent's visit to London in 1884, under the guidance of Henry James and in the company of these two remarkable people, must have been a high point in the social history of high Victorian London. (His friend Oscar Wilde must also have taken note of it.)

The key event in Sargent's life was his decision to leave Paris in 1886 for London. This is customarily attributed to the intense hostility aroused by his portrait of "Madame X" when it was shown at the Paris Salon, and beyond a doubt this was a contributing factor. When we see "Madame X" at the Whitney, with other major paintings of the Paris period all around it, it has to this day an impudent candor. Taboo now long extinct was violated by "Madame X," and we should never underestimate their strength.

Even so, I sometimes surmise — with no warrant whatever — that Sargent may also have been motivated by the wish to escape, while there was still time, from the Parisian milieu to which he was so strongly drawn. Conceivably he did not feel equal to, or safe with, a long lifetime among people who were happy inhaling ambergis, a resinous substance — so the catalog tells us — that "originated in the intestines of the sperm whale and was thrown out as debris on the shores of Africa, China and elsewhere." (The art historian Albert Boime tells us in the catalog that, when taken internally, ambergis was supposed to act as an aphrodisiac.) Something in Sargent may have longed for a

sniff, but something else said "Get out, while there's still time!" and won the day.

Relocated in London as a bluff, dexterous and super-amiable society painter, Sargent could live out his days among people who were only too happy to have him among them. To Sir Osbert Sitwell, who as a small boy figured in one of the most successful of his English portrait groups, it was clear that Sargent's popularity in London was in no way diminished by the fact that "he was so plainly more interested in the appointments of the sitters and in the appointments of their rooms than in their faces."

From their faces, he sought refuge in "the light top-hats, with their somber but water-light reflections, the cravats and fur coats of the men, or in the tiaras, flashing, stiff but uneasy, above the heads of the women, or in the brooches and velvets they were wearing." Sitwell went on to say that these values, for his sitters, "were the true values, and so could not be resented: sables, ermine, jewels, bath-suits, rich food covered every defect."

Even Stanley Olson, elsewhere the most staunch of Sargent's admirers, lets it slip that when visiting in the United States he "put on the butler's buff apron and set about polishing eggs." But I for one do not hold that against him, any more than I hold it against him that he expressed himself as "absolutely skeptical" that the paintings of Manet, Cézanne and their successors "had any claim whatever to be called works of art." Polishing eggs is a part of the portrait painter's trade, and virtually every successful painter has a holy horror of those whom he conceives of as a threat. And if in more intimate matters Sargent thought it expedient to conceal or suppress a part of his own nature, we should perhaps wonder how many of us have not at one time or another done something of the same sort.

Where Sargent can be faulted is that he so often fell short of his own highest standard. Looking at the late portrait of his old friend Henry James at the Whitney, or at the "Lionel in Venice" of 1899, we can only marvel at the simplicity, the directness and the depth of feeling in the portrait, and at the superlative stage management of the human comedy implicit in the Venetian interior. We may also remember that Sargent was a particularly gifted painter of children and could endow them, as in "The Daughters of Edward T. Boit" in the Boston Museum of Fine Arts, with a naturalness and an unforged poignancy that makes us think all over again about how difficult it is to be a full-grown human being.

Besides, how can we dilute a man who, painting away in a blue serge suit and a high white starched collar, would distract his infant sitters by lowering his head and, seeming to charge at the canvas, blotting out what he had just painted and bellowing at them "It's pen-green, pen-green, pen-green — it's all pen-green!" At such moments John Singer Sargent takes honorary rank among the great English eccentrics, and we cannot resist him.



From "The Fountain, Villa Torlonia, Frascati," painted in 1907.

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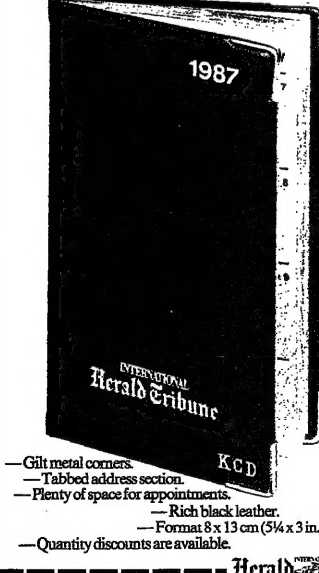
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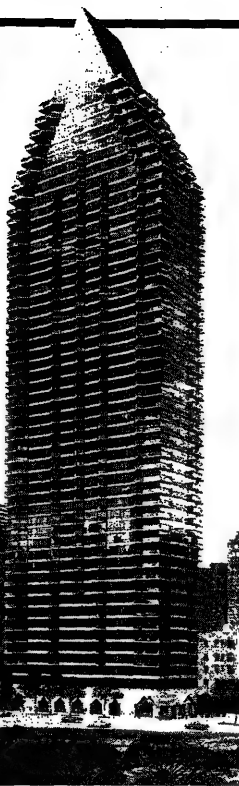
North American Real Estate



A mansion in Montreal. Page 12.



Lure of the waterfront: New landmarks along East Coast. Page 12.



Sketch of the 52-story luxury condominium situated at 100 United Nations Plaza in New York.

New Tax Guidelines

Investors Enter Terra Incognita

By Robert C. Siner

WASHINGTON — Real estate investors step into the unknown next year. The old rules are gone, wiped out by the new tax law. The new guidelines resemble the charts used by 15th-century explorers — mainly "terra incognita" and the warning: "Heave there be tygers."

Real estate experts are not sure exactly what will happen to the industry in the near future but the consensus is that it will not be good. Their predictions include a severe cutback in construction projects and a rash of foreclosures and loan defaults in areas where the real estate market is weak.

In the long run, they foresee a completely restructured real estate industry, all due to provisions of the Tax Reform Act of 1986. The new law knocks out almost all the real estate tax benefits that have been adopted over the years.

• It forbids the use of losses from so-called passive investments in real estate for avoidance of taxes on other types of income. Passive investments are generally defined as those in which an investor is not involved in the management of the property.

• It changes the rules for the depreciation of real estate. Depreciation is that percentage of the value of the property that an investor is allowed to deduct each year for wear and tear. The new law lengthens the period over which a property is depreciated and eliminates accelerated depreciation provisions that allowed greater paper losses to be written off during the early years of a project.

• It eliminates the exclusion for long-term capital gains.

However, real estate experts point out that there is one type of investment that is not hurt by the new law — the "like-kind exchange" in which one investment property is exchanged for another. The investor

can still roll over his capital from the old property to a new real estate investment without having to pay taxes in that same year on the gain in value of the old property.

The appeal of this type of investment, experts say, may even be enhanced by the desire of the lower rate on long-term capital gains and the lengthening of the depreciation period, making depreciation a less important factor in the investment, both mandated by the new law.

However, these experts warn, there are a number of problem areas. Even though the investor may be able to defer federal taxes through like-kind exchanges, some states and localities may levy transfer and gains taxes on such exchanges that greatly reduce their attractiveness.

Since these deals are generally handled through intermediaries, there is a risk that the middleman may decamp with the investor's money. Use of letters of credit and other instruments of this type may reduce this risk, experts say.

Investors also may have problems if the new property costs less than the one that was exchanged or if the debt assumed on the new property is less than the old debt. In that case, the investor might not be able to defer taxes on the entire gain from the old property.

But the like-kind exchange may be the only bright spot in an otherwise bleak picture.

Under current law, investors in real estate can write off most real estate expenses — interest, insurance, maintenance, repairs and taxes as well as depreciation not only against real estate income but also against salaries, professional earnings, income from active investments, dividends and interest.

In recent years, the use of these so-called passive losses to shelter other income has spawned an enormous tax-shelter industry involving thousands of tax-shelter partnerships. It has caused a building boom, even in areas where there was little or no demand for new projects, as office and apartment complexes were sold not on the economic

ROBERT C. SINER is a Washington editor for The International Herald Tribune.

Continued on page 12

Interest Rates Steady Market

By Carter B. Horsley

NEW YORK — Lower interest rates and the retention of mortgage interest deductions for "second homes" in the new tax bill have buoyed the luxury residential property market in the United States. At the same time, the breakup of large estates into smaller properties is continuing as is the growing appreciation for craftsmanship and architectural distinction. The former is seriously eroding the inventory of grand residences and the latter is reinforcing and enhancing their worth.

A decade ago, many homes in the best locations near the biggest cities sold for a 10th or less of current values. The tremendous increase in residential real estate values of the last decade has been moderated recently by lower inflation rates.

Nevertheless, values are certain to be increased somewhat by the tax bill, which eliminates virtually all consumer interest deductions. This is expected to force many middle-class residents to closely re-examine their lifestyles since the bill also lengthens the period of depreciation for income properties, making them less attractive for investors and speculators and driving rates up, where permitted.

Although the mortgage interest deduction will not be as valuable under the new law because of lowered overall tax rates for most individuals, it remains a very significant shelter.

While interest rates are not generally expected to rebound sharply upward in the short term, there is still considerable

uncertainty over the future of the nation's economy, and there is a strong incentive for many non-homeowners to try to get on the home-ownership bandwagon while it still might be possible — even if perceptions of great appreciation as witnessed in the last decade are diminished.

The cost of home-ownership is becoming increasingly prohibitive to all but the rich and those who already own homes. The tax bill's provisions retaining the second-home deductions counteracted hardly any resistance and created no controversy despite the fact that the measures benefit primarily the well-to-do.

The proposals were modified to limit using the mortgage interest tax shelter to primary residences and a second home — but not to a third, fourth or fifth — according to the Price Waterhouse Guide to the New Tax Law.

In addition, a taxpayer may not generally write off interest on any part of the mortgage for the second home that exceeds the original purchase price plus improvements of the property unless the monies are used for medical or educational purposes.

Michael Hartzel, executive vice president of Pricewaterhouse, a leading national luxury residential property concern, said in a recent interview that had the second-home deductions not been allowed, the effect would have been disastrous for many resort areas such as Vail or Aspen in Colorado.

Mr. Hartzel cited a recent report indicating that only 15,000 of the 3.5-million single-family-home sales in the last year exceeded \$1 million. "It's a very small marketplace and it's harder and harder to find a truly extraordinary property," he said, despite the burgeoning growth of advertising and new magazines for such properties.

Continued on page 13

CARTER B. HORSLEY is a New York Times journalist and a specialist in real estate.



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Luxury Market Flourishes

Coastline Is Becoming a Preserve of the Wealthy

By Ann Marlano

WASHINGTON — As long as rivers run down to the sea, people will want to live within sight of the water and sound of the surf, especially if they can see Long Island Sound, the Washington Monument or the East River from their living rooms.

Many are willing to pay huge sums for a seaside or riverside home in the more fashionable areas of northeastern United States, making much of the coastline the preserve of the wealthy. The cost of a house or condominium by the water may be several times greater than the same home located inland.

"With every step toward the water, the price goes up," said Bruce Fakler, who sells condominiums in a new complex of residences, offices and restaurants on the Potomac River in Washington. The condos, with sweeping views of the river and the city, range from about \$300,000 to more than \$4 million in price.

Lower of the sea recently paid \$5 million for a newly built house near Greenwich, Connecticut, overlooking Long Island Sound. Another spent more than \$1 million for 1.31 acres (5.3 hectares) atop a bit of rocky coastline, bulldozed the house and plans to build a new one.

"Long Island Sound is golden," according to Marjorie Rowe, who deals in luxury properties on the Connecticut waterfront. Greenwich, which is within an easy drive of New York City, is one of the most desirable places for New Yorkers who want to settle by the sea, she said.

For the New Yorkers who cannot bear to leave Manhattan, apartments in towering buildings overlooking the East River are a bargain at \$1.2 million to \$1.6 million.

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Washington's Potomac River, cleaner than it was a decade ago and dotted with sailboats and private launches on clear days, has a new and quiet cluster of buildings known as the Watergate. The condos, the landmarks on its banks. The developers are putting the finishing touches on the Georgetown waterfront complex, but all but nine of the 25 condos in the Watergate are already sold and a couple of the expensive restaurants are open.

The spectacular views of the river and the city's famous buildings and bridges brought spectacular prices from the wealthy Washingtonians who bought the apartments, located on the top three floors of one of the buildings.

Still available is a \$3.9-million condominium with a round living room 40 feet (12 meters) in diameter. Two-thirds of the wall is glass, offering a sweeping view of the Potomac from the Kennedy Center for the Performing Arts to Key Bridge, connecting Georgetown and northern Virginia, and beyond. It has marble floors, a master bedroom with a fireplace and his and hers baths, three other bedrooms, 6½ baths, a family room, maid's room, kitchen and terrace.

Another large apartment still for sale and priced at about \$2 million is a 4,200 square feet (391 square meters) inside with 1,000 square feet of terraces and a gazebo wired for lights and sound outside.

The lowest price is \$475,000 for an apartment on the other side of the building, with a view of the Whitehurst Freeway, a major commuter artery.

A well-known Washington landmark that can be seen from the Watergate Harbor terrace is the Watergate, next door to the Kennedy Center and overlooking the Potomac. The Watergate includes two office buildings, a hotel and four apartment buildings containing 650 units and operated as a cooperative.

Built in the 1960s, the apartments are luxurious, though less expensive than the newer neighbors. The units with a view of the water cost about \$225,000 for a one-bedroom up to \$1.5 million for a three-bedroom apartment, according to a sales agent at the Watergate.

The Watergate has an impressive roster of residents including Clare Boothe Luce, Senate Minority Leader Robert J. Dole, Robert Strauss, former Democratic Party chairman now with a Washington law firm, and Arthur Burns, former chairman of the Federal Reserve Bank with the American Enterprise Institute, a public policy think tank. President and Mrs. Reagan are frequent visitors.

Many of the wealthy and well-known also are homeowners on the Connecticut shore, according to Miss Rowe. Waterfront property is scarce, as is time there is a place for it. "It goes immediately," she said. A three-bedroom house on Long Island Sound is expected to bring around \$3 million, she said. A "lovely stone house" and the three-acre island on which it is located near Stamford will come at the market soon for about \$5 million.

New Yorkers have their own peculiar ideas about the best places to live. Riverfront residences in New Jersey are desirable in Manhattan, but one in second to apartments with a view of Central Park, according to Barbara Corcoran, who handles luxury residences in Manhattan. Nearly all are cooperatives, she said.

"If you buy an eight-room apartment or a 10-room apartment on Fifth Avenue overlooking Central Park with clear views of the park from your living and dining room and master bedroom," the price will range from \$1.8 million to \$2.4 million, she said. "If you bring the same apartment to the East River or Sunset Place, and have clear, sweeping views up to the river, you would pay \$1.2 million to \$1.6 million."

An apartment on Riverside Drive with a beautiful view across the Hudson River to wooded cliffs of New Jersey will cost even less than the same unit in the narrower East River with a view of an island in the Hudson. A three-bedroom apartment on the Hudson with full views of the city ranges in price from \$750,000 to about \$1 million, she said.

ANN MARLANO is a real estate reporter for The Washington Post.

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Manhattan Market Stays Healthy

By Carter B. Horsley

NEW YORK — Asking prices have fallen by at least 15 percent from a year ago and there are rumors of an impending glut, but the market for luxury apartments in Manhattan is still rather healthy.

Some new condominium projects in less than prime areas are said to be in financial distress and several have switched to rentals, but there are no signs of panic and selling prices have, for the most part, remained steady.

Clark Haiseld, the president of the Haiseld Property Group, a leading luxury residential property company in New York, said last month that the market "seems to be better than most houses in good to mid condition in the \$2- to \$4-million range."

Mr. Haiseld maintained that the market for pre-World War II luxury apartments in Manhattan is "strong and healthy, particularly up to the \$2-million level."

New condominiums with prices below \$350 a square foot are selling, he said. Asking prices for new condominiums are down slightly more than those for cooperative apartments, he added.

Barbara Kayson of M.J. Kayson Inc., a major residential property owner, converter, broker and manager, said "There is a real shortage of luxury Manhattan properties for sale, but it is not going to be a glut of luxury properties." His firm is the managing agent for some of the city's most impressive luxury apartment buildings, such as the Metropolitan Tower on West 57th Street near Carnegie Hall and 100 United Nations Plaza, East 46th Street, both condominiums.

The Metropolitan, a black-glass, monolithic, wedge-shaped tower developed by Harry Marklow, is one of the city's most dramatic residential projects since Trump Tower and one of

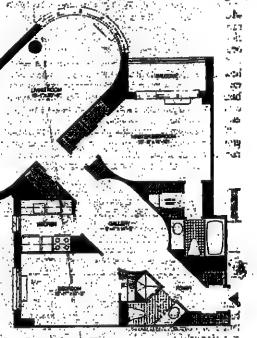
gains under the new tax bill that becomes effective next year.

William Zuckerman Jr., who has become one of the city's most active and aggressive developers in the last few years and is involved in some ventures here backed by Japanese investors, said there has been a recent increase in overseas buyers. He said that his project now rising on Union Square and 14th Street was more than 55 percent sold, although the price is more than a year away from occupancy.

Mr. Zuckerman said that one of his new projects on the Upper West Side is selling at an even greater pace.

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Floor plan of a Corinthian Tower apartment.

the city's few distinguished examples of post-World War II modern architecture.

The Upper West Side, which has been improving steadily for several years, will probably begin to see a glut of luxury properties, Mr. Zuckerman said. His firm is the managing agent for some of the city's most impressive luxury apartment buildings, such as the Metropolitan Tower on West 57th Street near Carnegie Hall and 100 United Nations Plaza, East 46th Street, both condominiums.

Buying Boom Is Back in Montreal

By David Walker

MONTREAL — The boom is back. After the housing market suffered through two severe slumps in the last 10 years, the prices of Montreal houses have surged.

In some residential areas, the increases have been between 20 percent and 40 percent in the past year. And the renewed confidence has taken the form of the housing market.

One home, for example, on exclusive Redpath Crescent, high on Mount Royal and overlooking downtown Montreal, has sold for \$1.2 million, a 40 percent increase over the \$850,000 it was listed for in the early 1980s when the housing market was flat.

Even agents are not surprised to see what some people are willing to pay for a house, said Elizabeth Ross, an agent for Montreal Trust, Canada's third largest real estate company.

Ms. Ross handles some of the more expensive properties in Westmount, an area of stately homes and elegant mansions with carefully landscaped gardens. Here, prices rose as the houses climbed toward the wooded summit of Westmount mountain, 600 feet (181.8 meters) above Montreal's downtown area less than two miles (about 3 kilometers) away.

The mansions, many built around the turn of the century, reflect the eclectic tastes of the original owners: a Scottish baronial castle with spacious gardens, a rambling Jacobean stone mansion, or an Italianate villa with French Renaissance overtones.

Yet one does not have to be a millionaire to

Montreal houses have been very underpriced for many years.

afford Westmount's luxury and spectacular views of the St. Lawrence River.

Six-bedroom homes, some with large reception rooms, jacuzzis, saunas and separate stone coach houses, are selling in the \$500,000 Canadian-dollar market.

Montreal houses have been "very underpriced for many years," said J.J. Jacobs, whose company, J.J. Jacobs Realty Inc., deals almost exclusively with expensive homes and condominiums.

One of the reasons that Montreal has had the cheapest housing in North America is that Quebecers are "notorious renters," Miss Jacobs said, referring to the high ratio of home renters to owners in the city.

Other experts cite provincial controls that kept rents artificially low until the early 1980s, construction costs that until recently were low, the availability of land for housing close to the city center and a slow growth in the city's population.

But in the last 10 years, Montreal's housing prices have been on a roller-coaster ride.

The real estate market, particularly the middle and upper end, was buffeted by the No-

vember 1976 election of the Parti Quebecois as the governing party of Quebec. The party's goal of obtaining some form of independence for Quebec from the rest of Canada sent a wave of fear through much of the city's English-speaking community and spurred the shift of company head offices to Toronto. "For Sale" signs dotted the weathered districts and prices plummeted.

The housing market slowly rallied, and by 1980 buyers were chasing upwardly spiraling prices. But a sharp surge in interest rates and the recession of 1981-82 brought the market back to the recovery.

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Investors Entering Terra Incognita

Continued from page 11

feasibility but on their ability to generate tax losses. According to housing experts, about 60 percent of new apartment construction in 1985 was financed through tax-shelter syndicates.

The new law will eliminate these shelters by forbidding the use of passive losses to offset anything but income from passive investments. Moreover, these provisions even apply to real estate tax shelters already in place.

To ease the blow to investors who owned tax shelter homes before the law was enacted, there is a four-year phase-out period. Investors will be able to use 65 percent of their tax benefits in 1987; this would be reduced to 40 percent in 1988, 20 percent in 1989 and 10 percent in 1990. After that the shelter benefits would be eliminated.

The new law not only bars the use of real estate losses and credits to offset non-passive income, but it sharply reduces the real estate

depreciation deduction that can be used to offset other passive income.

Under current law, real estate is generally depreciated over a 19-year period. Investors are allocated tax credits either straight-line depreciation in which the value of the building is divided in 19 equal yearly deductions or accelerated depreciation provisions that allow larger write-offs in the first years of a project.

The new law extends the depreciation period from 19 years to 27½ years for residential property and 31½ years for commercial property. The law also forces investors to use the straight-line method of depreciation to use the depreciation deduction that can be used to offset other passive income.

Under current law, on a \$500,000 property using the straight-line method, depreciation would amount to about \$26,316 a year. Under the new law, it would be \$18,182 for a residential property and \$15,873 for a commercial property. When accelerated depreciation is considered, the change is even more marked. Over a five-year period, accelerated depreciation would reduce deductions of \$191,576.

In contrast, the new law, for the same period would allow deductions of \$99,039 for residential property and only \$79,365 for commercial property.

Finally, expansion of the special tax treatment of long-term capital gains — gains from the sale of assets held longer than six months — under the current law to long-term capital gains under the new law is subject to tax. With the current tax rate at 50 percent, this makes the minimum capital gain 20 percent. The new law would tax such gains the same way as ordinary income, making the top rate 28 percent.

Most real estate experts expect these provisions to drive down both market values and rents in the suburbs as investors try to unload tax-sheltered property. In three to four years, however, they expect the lower level of construction will lead to a housing shortage and rising rents.

DAVID WALKER is a journalist based in Montreal.

مكتبة الامم المتحدة

End of a Building Boom

Miami Condos Idle as Latin Debt Limits Buyers

Increasingly, what happens in nations to the south determines the health of Miami's economy.

By C. Boyd

MIAMI — Metropolitan Miami has more uncompleted condominiums than some cities have people. The number of new, unsold units has reached 15,000 this year, the highest level ever in southern Florida and a major concern to economists, developers and bankers.

The reasons for the apartment glut are as complicated as the region's economy. In the past decade, Florida's luxury tip has evolved from a retirement destination to a commercial hub for Latin America. Increasingly, what happens in the nations to the south determines the health of Miami's economy. When these nations suffer, so does Miami's housing market.

The condominium glut began in the early 1980s when inflation, declining oil prices and rising international debt drove many South American nations close to financial collapse. At that time, Miami was one of its most important housing booms.

"The current oversupply of condominiums shows how totally developers misread South Florida's economy," said Michael Cannon, president of the Miami-based Appraisal and Real Estate Economics Association. "The current oversupply of condominiums shows how totally developers misread South Florida's economy."

"Ten years ago, everybody seemed to think that growth would never stop," he said. "It is clear now that they got it wrong."



Plaza Venetia development on Biscayne Bay in Miami.

As South American economies waned, so did jobs in business related to international trade. With incredible speed, the boom of the 1970s gave way to the bust of the 1980s. The demand for housing dropped at the economy cooled.

The housing recession is most pronounced in costly oceanfront condominium buildings. More than 3,500 high-priced apartments on Miami's coastline remain unsold. The financial collapse has forced some developers into bankruptcy while it has built banks forced to foreclose on construction loans.

"The condominium situation is the worst I have seen in the history of this city, but it probably looks pretty good to anybody hoping to buy an apartment," Cannon said. In many cases, the prices of luxury units has dropped 50 percent since the early 1980s, according to market surveys.

George Berlin, sales director for Tarras at Turnberry in northern Dade County, said he never fore-

saw the decline of the condominium market. His complex, a group of oceanfront high-rise towers, has apartments with prices starting at \$135,000.

"It's a very, very tough market," Mr. Berlin said. "We built these apartments for a market that didn't exist. We had speculators putting down money for apartments who never really intended to close on the deal. Our situation is the rule, not the exception, for oceanfront condominium projects."

Miami, with 1.6 million people, has always had a large number of apartment dwellers. Many bought apartments here as vacation homes, increasing in popularity as Miami is a city of wage-earners who prefer to live in detached dwellings and townhouses in developments inland from the ocean.

"The market has evolved considerably in the last 10 years, and that evolution has been away from high-rise buildings and away from the ocean," said Tom Powers, chief economist with Goodkin Eco-

nomics Research in Fort Lauderdale. "We have a lot of baby boomers who have big bucks and a desire for luxury housing. Yet this new generation has some new ideas about what luxury means."

Mr. Powers predicted that the value of seaside condominiums in towering buildings would continue to drop.

"It's a vicious cycle, really," he said. "Luxury condominiums have gotten a lot of bad press, and nobody wants to put a lot of money down to buy one. The negative perception about that type of housing cannot be underestimated."

Mr. Powers said that a strong resurgence in the luxury condominium market would not happen until the South American economic situation improved.

Yet, luxury condos continue to rise. In April, a Miami developer, Florio Hollo, opened Venetia, the largest building in Florida. The sprawling tower just north of downtown Miami contains 860 apartments.

Most of Venetia's windows are dark at night. But Mr. Hollo said he was selling condos.

"We only have two freight elevators in our building, so it's taking time to move people in," he explained. Though he acknowledged sales were slow before Venetia opened, he said the situation has changed.

South Pointe Towers, a complex designed to contain 1,200 luxury units and a 500-room hotel, is under construction on Miami Beach. The project, in a community across Biscayne Bay from downtown Miami, will soon open with its first, 24-story apartment tower.

"We're already 60 percent sold out," said Glenn Johnston, vice president and project manager for South Pointe Towers.

South Pointe Towers is on Miami Beach's south-eastern tip. The neighborhood surrounding the project has been in decline for the past two decades, but Mr. Johnston said his development is a sign that it is coming back.

"We have a unique location," he said. "We are just 15 minutes from downtown, we have 1,000 feet (304 meters) of beachfront and our building has a view of both the skyline and the ocean. We are part of a renaissance that will change Miami Beach and the entire area. While some people may see only gloom, I see things getting better. Luxury condos, if they are in the right location and at the right price, will be coming back."

C. BOYD is a journalist based in Miami.

Interest Rates Steady Housing Market

Continued from page 11

The luxury-home market is changing dramatically, he added, because of the growing acceptance of condominiums not just in major urban centers but also in resort areas where they are often valued for their single-family homes.

He said, for example, that a 6,000-square-foot (about 560-sq-meter) apartment on the 67th floor of Water Tower Place in Chicago just sold for about \$4.5 million, said a 5,000-square-foot condo in the same building, near Lake Michigan, near Tanglewood, the cultural center in the Berkshires, are selling for \$400,000, the same amount as excellent pre-Revolutionary houses in the area.

Mr. Harrel attributed the trend for luxury condominiums to changing attitudes and the fact that many very wealthy people are younger and are more concerned with ease, comfort and security than traditional values and the problems of maintaining large residences.

Although the latest figures in October on the construction of new homes and apartments in the nation indicated declines in four of the last five months, the new and existing single-family home market has had a good year.

Many single-family home builders, according to the latest "U.S. Housing Markets" survey of the Lomas & Nettleton Company, a mortgage brokerage company based in Detroit, are "wary" so far ahead they will need the rest of the year to catch up, and many have stopped taking reser-

ervations. The company said that in the first half of the year new home sales were 16 percent higher than last year and 37 percent higher in the Northeast with sales in March and April the highest and second highest for any month in the 23 years that the statistic has been kept.

A Chicago apartment sold for \$4.5 million.

Only Dallas-Fort Worth, Orlando, Florida; Raleigh-Durham, North Carolina; and San Antonio, Texas, which are among the 45 best housing markets in the United States, did not have sales upturn in the first half, according to James M. Woosen, president of Lomas & Nettleton.

The slowdown in recent months has been attributed to a logjam in the processing of mortgages as interest rates fell to their lowest levels in about a decade, and a sagging of much of the pent-up demand created by high interest rates that only began to drop early this year.

The Federal Home Loan Board reported last month that mortgage rates fell sharply in September to an average of 10.5 percent on fixed-rate loans as compared to 12.65 percent the previous year. Adjustable-rate

mortgages, it said, fell to 9.21 percent in September from 10.6 percent the previous year.

In many prime areas, there is a buyer panic, Mr. Woosen maintained, adding that the rental population in the first half of the year declined by 190,000 households and for the first time since 1980 there was no significant movement of older houses into the rental stock. Rental vacancies, he continued, are at 10.4 percent, the highest in at least 20 years, and probably 15 percent in the South.

The Lomas & Nettleton survey indicated that the hottest markets, as measured in terms of the number of new housing permits issued in the first half of the year per million population, were, in descending order, West Palm Beach, Florida; Phoenix, Arizona; Riverside-San Bernardino, California; Norfolk, Virginia; Orlando, Florida, and Atlanta.

For a large segment of the market, according to the Lomas &

Nettelson survey, "affordability seems a less than paramount issue."

First-time buyers in Minneapolis, for example, fell from 20 percent of the market last year to 10 percent this year. And in the Boston-Washington corridor, price increases over the past 18 months more than offset the savings from lower rates. In the San Francisco area, it found that 80 percent of buyers are two-income households.

The National Association of Realtors' Housing Affordability Index for houses for resale rose to 104.1 percent in August, the highest reading since July 1978. The index hit 153.1 percent in 1972 when interest rates were below 8 percent. Its lowest mark was in 1981 when it hit 63.9 percent as interest rates climbed to 16 percent.

At 104.1 percent, the index meant that a family with the median income of \$25,712 had 104.1 percent of the income needed to

quality for a 80-percent mortgage on a median-priced resale home, based on the borrower paying 25 percent of his income for principal and interest.

The first price of an existing single-family home sold in August was \$80,000, 3.6 percent ahead of the median the previous year. For new single-family homes sold in August, the median price in August decreased to \$91,400 from \$94,700 in July, but the August figure was 9.7 percent higher than the previous year.

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ISTANBUL: Amid Growing Pains, City Vies for the Role of Mideast Hub

(Continued from first finance page)
every fund, the number of foreign banks represented in Istanbul has jumped from four to 24.

Attracted by 1984 legislation on sharing foreign companies to acquire majority holdings in local companies, major international advertising groups such as J. Walter Thompson Co. and McCann-Erickson have established a solid presence.

"Istanbul will be one of the big international money markets in the long run," said Tunc Cankar, assistant general manager of Arab-Turkish Bank, an Istanbul-based company that is 40-percent owned by the Libyan Arab Foreign Bank and 20-percent owned by Kuwait Finance.

"After Beirut's crisis, scores of banks emigrated to Bahrain," Mr. Cankar said. "But now the financial attractiveness of Bahrain and the Gulf is less than it was because of weak oil prices and the relative shortage of foreign currency."

Istanbul is a newcomer to the world of high finance. The city launched its stock exchange just last year and is only beginning to develop an interbank lending market.

"The national government based in Ankara, determined to attract foreign investment, plans to open further avenues by liberalizing the current capital market."

Mr. Turan, professor of political science at Istanbul University, noted that Turkey missed out on the initial relocation of international business from Beirut. "At the time," he said, "Istanbul was no bastion of political stability itself."

Completed in 1983 by a consortium of Japanese, Italian and Turkish companies at a cost of more than \$200 million, the new airport is a bid for a third bridge to be built in the early 1990s were submitted recently by Turaler House P.L.C., a construction group.

The city faces the task of integrating the farmers and villagers who have emigrated en masse to Istanbul from Turkey's Asian Anatolian hinterland, pushing the city's population to 6 million from about 1.5 million 20 years ago.

The modernization and the expansion of services was made possible only through international aid and by reforms in Turkey's tax laws in the early 1980s. The legislation gives Turkey's major cities a growing share of national tax revenue.

This year, Istanbul will receive nearly 100 billion Turkish liras (\$1.9 billion) in tax revenue, the bulk of which will come from the national government, according to

Asia is struck by the number of police officers and soldiers visible on the main avenues.

William Bauer, manager of the Istanbul Sheraton Hotel, has seen the city evolve from what he described as a near war zone "with no coffee, no whiskey, no food" in 1980 to a city that now finds itself with Beirut, Mr. Bauer said. "Beirut doesn't have a hinterland as we do. Our possibilities are far bigger."

One of the major factors attracting new foreign investment, Mr. Bauer said, is the huge domestic economy. Turkey's population of 53 million is expected to reach 70 million by the turn of the century.

Despite the problems posed by an inflation level above 30 percent, down from 100 percent in 1981, Turkey's economy continues to expand at a brisk pace. It grew at an annual 7.8 percent in the first half of this year.

Growth is expected to slow to around 5 percent for the full year.

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Mr. Dalan. Five years ago, before the tax reform, Istanbul received less than half that amount.

When testing can surpass the old Beirut as a cosmopolitan commercial hub for the Middle East is largely beyond Mr. Dalan's grasp. There are two major areas of uncertainty for foreign investors, he observed.

On the political front, there are indications that the central government of Mr. Ozal, who was elected in 1983, could face a strong challenge from the more conservative, less internationalist True Path Party in the 1988 elections.

Suleyman Demirel, the former prime minister who currently is banned from official political activity, is the key opposition figure behind True Path. He is viewed as less receptive to foreign investment, but is expected to focus on working the agrarian vote on a populist ticket.

A challenge from Mr. Demirel could deroute multinational corporations from making major investments in Turkey until the outcome of the elections is certain.

Turkey's economic stability is far from certain. Unemployment remains above 15 percent, according to independent estimates, and it may be difficult to push the rate below 25 to 30 percent next year, a level that keeps interest rates high.

Moreover, little improvement is anticipated in trade. Turkey's balance of payments has deteriorated sharply in the past seven months, largely because of a marked decline in exports to the nation's Middle East trading partners.

The government expects the merchandise trade deficit to widen from a projected \$3.57 billion this year to \$4.5 billion next year, largely because of a marked decline in exports to the nation's Middle East trading partners.

Weak oil prices have curtailed the demand for Turkish textiles, machinery and other goods among Arab oil-producing countries, and the Gulf war has cut deeply into exports to Iran and Iraq.

Under those conditions, Istanbul's drive to become a major hub linking European and Middle Eastern markets may lose momentum, at least for the decade.

CURRENCY MARKETS

Dollar Surges on News of U.S.-Japanese Accord

NEW YORK — The dollar surged in active trading Friday, boosted by encouraging news on the U.S. economy and a far-reaching accord between Washington and Tokyo.

The dollar closed in New York at 161.25 yen, up from 161.20 at Thursday's close; at 2,065.75 Deutsche marks, up from 2,047.75; at 6,717.5 French francs, up from 6,680.0; and at 1,173.3 Swiss francs, up from 1,167.3.

The British pound closed at \$1.4065, slightly from \$1.4051. "Everything was going on at once," said Henry Willard, a trader with NatWest USA. "You had the lagging effects of the trade number and then the leading indicators came along and were better than expected. This produced a whole bullish sentiment on the dollar because the economy is starting to look good."

Mr. Willard was referring to the Commerce Department's report Thursday that the U.S. merchandise trade deficit fell to \$12.56 billion in September, the lowest level in five months.

In addition, the department said Friday that the government's broad gauge of future economic activity, the index of leading economic indicators, advanced 0.4 percent in September.

Mr. Willard said Japan's decision to cut its discount lending rate from 3.5 percent to 3 percent did not have a significant impact on the market. The accord between Washington and Tokyo, however, was viewed as a major step in "ending and important announcement," he said, and contributed to the dollar's advance.

Treasury officials said Friday that the United States and Japan had reached an economic agreement that includes actions to promote trade and stimulate the Japanese economy.

In discussing the agreement, Treasury officials said there was a willingness to cooperate in stabilizing exchange rates, a departure from recent U.S. sentiments viewed in the market as a desire to see the dollar decline further.

"The only risk" to the dollar's current strength "is that investors in the Far East and Europe may

London Dollar Rates

Cable	7-10	10-15
Deutsche mark	2,065.75	2,065.75
French franc	6,717.50	6,717.50
Swiss franc	1,173.30	1,173.30
British pound	1.4065	1.4065

consider the dollar overvalued in the near term and this could lead to some selling or profit-taking," Mr. Willard said.

In Tokyo overnight, the dollar rallied to close at 161.45 yen, up from 161.20 yen from Thursday's close of 161.20.

In Europe, the U.S. unit capped a week's rally with another surge amid hectic trading.

In London, the dollar closed at 163.40 yen, up from 161.80 yen. It ended at 2,061.00 DM, up from

Euro-Commercial Paper

15-45 days	46-75 days	76-105 days	106-135 days	136-165 days	166-183 days
Bank of America	1.0000	1.0000	1.0000	1.0000	1.0000
Bank of Montreal	1.0000	1.0000	1.0000	1.0000	1.0000
Bank of New York	1.0000	1.0000	1.0000	1.0000	1.0000
Bank of Paris	1.0000	1.0000	1.0000	1.0000	1.0000
Bank of Tokyo	1.0000	1.0000	1.0000	1.0000	1.0000

2.0515 DM on Thursday, and up nearly 3 pence for the week, but the pound advanced to \$1.4060 from Thursday's \$1.3975.

Dealers said that the pound was underpinned by optimism about oil prices following the replacement of Sheikh Ahmed Zaki Yamani by Hisham Nezer as Saudi Arabia's oil minister.

They also cited optimism that the Organization of Petroleum Exporting Countries would begin emphasizing higher oil prices rather than market share.

The dollar was fixed in Frankfurt at 2,067.50 DM, up from 2,018.80 at Thursday's fixing. Paris markets were closed in anticipation of the Nov. 1 holiday.

The dollar closed in Zurich at 1,716.00 Swiss francs, up from 1,699.00 Thursday.

(UPI, Reuters)

THE EUROMARKETS

Dollar-Straight Bonds Ease

On Economic Data From U.S.

LONDON — The dollar-straight sector of the secondary Eurobond market ended slightly lower Friday after the announcement of U.S. economic data that were slightly stronger than expected, dealers said.

They added that Japan's 1/2-point cut in its discount rate overnight, 3 percent, had been fully discounted Thursday.

However, on the week, prices were higher, with rates easing as the longer and showing gains as much as two points, dealers added.

New-issue volume was quite high this week, with new dollar straight floating rate notes of \$1 billion being launched.

Floating-rate notes ended

15-45 days

Bank	Rate	Bank	Rate	Bank	Rate
Bank of America	1.0000	Bank of Montreal	1.0000	Bank of New York	1.0000
Bank of Paris	1.0000	Bank of Tokyo	1.0000	Bank of London	1.0000
Bank of Zurich	1.0000	Bank of Geneva	1.0000	Bank of Bern	1.0000
Bank of Basel	1.0000	Bank of Lucerne	1.0000	Bank of St. Gallen	1.0000

46-75 days

Bank	Rate	Bank	Rate	Bank	Rate
Bank of America	1.0000	Bank of Montreal	1.0000	Bank of New York	1.0000
Bank of Paris	1.0000	Bank of Tokyo	1.0000	Bank of London	1.0000
Bank of Zurich	1.0000	Bank of Geneva	1.0000	Bank of Bern	1.0000
Bank of Basel	1.0000	Bank of Lucerne	1.0000	Bank of St. Gallen	1.0000

76-105 days

Bank	Rate	Bank	Rate	Bank	Rate
Bank of America	1.0000	Bank of Montreal	1.0000	Bank of New York	1.0000
Bank of Paris	1.0000	Bank of Tokyo	1.0000	Bank of London	1.0000
Bank of Zurich	1.0000	Bank of Geneva	1.0000	Bank of Bern	1.0000
Bank of Basel	1.0000	Bank of Lucerne	1.0000	Bank of St. Gallen	1.0000

106-135 days

Bank	Rate	Bank	Rate	Bank	Rate
Bank of America	1.0000	Bank of Montreal	1.0000	Bank of New York	1.0000
Bank of Paris	1.0000	Bank of Tokyo	1.0000	Bank of London	1.0000
Bank of Zurich	1.0000	Bank of Geneva	1.0000	Bank of Bern	1.0000
Bank of Basel	1.0000	Bank of Lucerne	1.0000	Bank of St. Gallen	1.0000

136-165 days

Bank	Rate	Bank	Rate	Bank	Rate
Bank of America	1.0000	Bank of Montreal	1.0000	Bank of New York	1.0000
Bank of Paris	1.0000	Bank of Tokyo	1.0000	Bank of London	1.0000
Bank of Zurich	1.0000	Bank of Geneva	1.0000	Bank of Bern	1.0000
Bank of Basel	1.0000	Bank of Lucerne	1.0000	Bank of St. Gallen	1.0000

166-183 days

Bank	Rate	Bank	Rate	Bank	Rate
Bank of America	1.0000	Bank of Montreal	1.0000	Bank of New York	1.0000
Bank of Paris	1.0000	Bank of Tokyo	1.0000	Bank of London	1.0000
Bank of Zurich	1.0000	Bank of Geneva	1.0000	Bank of Bern	1.0000
Bank of Basel	1.0000	Bank of Lucerne	1.0000	Bank of St. Gallen	1.0000

Friday's OTC Prices

NASDAQ Price as of 3 P.M. New York time. Via The Associated Press.

High Low Bid Ask

IBM 150.00 150.00 150.00 150.00

Microsoft 35.00 35.00 35.00 35.00

Apple 40.00 40.00 40.00 40.00

Oracle 25.00 25.00 25.00 25.00

Sun 15.00 15.00 15.00 15.00

Lotus 10.00 10.00 10.00 10.00

Parsons 12.00 12.00 12.00 12.00

Boeing 18.00 18.00 18.00 18.00

General Electric 20.00 20.00 20.00 20.00

Westinghouse 15.00 15.00 15.00 15.00

Rockwell 12.00 12.00 12.00 12.00

Northrop 10.00 10.00 10.00 10.00

Grumman 8.00 8.00 8.00 8.00

Lockheed 15.00 15.00 15.00 15.00

Boeing 18.00 18.00 18.00 18.00

General Electric 20.00 20.00 20.00 20.00

California Culture Boom

The Rich 'Intensity' of Kirk Douglas



graphics? Let's see now, are they interested in. What's the sex life of 16-year-olds? I saw a picture called 'The Killing.' I thought it was wonderful. I said to Stanley Kubrick, who directed it, 'You got any projects?'

" 'Well,' he said, 'I've got some writer who wrote a movie on a book called 'Paths of Glory.'"

"I read it, and I said, 'We've got

better. "It took me 10 years. I kept trying with every studio. It wasn't that they'd say 'Well, it's so expensive.' It's an inexpensive picture!"

So when his son Michael asked to take a whack at it, Douglas said sure, we'll go 50-50.

The movie, starring Jack Nicholson, went on to gross more than \$300 million around the world.

program, beginning as the keynote speaker at a luncheon in Los Angeles before an estimated 1,400 entertainment industry figures. Rivera, who was so awestruck by being at the White House three years ago that she was at a rare loss for words, waxed a bit sentimental. "I wish my parents were alive to see an immigrant's daughter having her own show and having the pub-

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